This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

828
S5450
ser.4
no.6

A 398138

The Shelley Society's Publications

FOURTH SERIES. No. 6.

AN ALPHABETICAL TABLE OF CONTENTS

TO

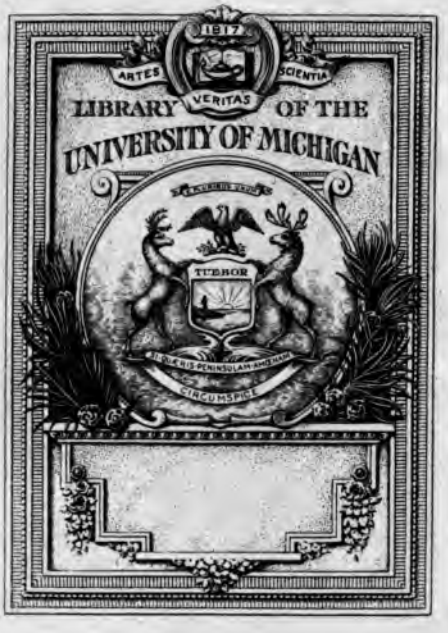
SHELLEY'S POETICAL WORKS

BY

FREDERICK S. ELLIS

London
PUBLISHED FOR THE SHELLEY SOCIETY
BY REEVES AND TURNER 196 STRAND
1886

PRICE SIX SHILLINGS


1817
ARTES
VERITAS
SCIENTIA
LIBRARY OF THE
UNIVERSITY OF MICHIGAN
TUEBOR
CIRCUMSPICE

369

A TABLE OF CONTENTS

TO

SHELLEY'S POETICAL WORKS

Of this Book

Five Hundred copies have been printed

32722

AN

ALPHABETICAL TABLE OF CONTENTS

TO

SHELLEY'S POETICAL WORKS

ADAPTED TO

The Edition in 3 *vols. Edited by* W. M. ROSSETTI, ESQ.

The 2 *volume Edition of* H. B. FORMAN, ESQ.

The 4 *volume Edition of* H. B. FORMAN, ESQ.

BY

FREDERICK S. ELLIS

London
PUBLISHED FOR THE SHELLEY SOCIETY
BY REEVES AND TURNER 196 STRAND
1888

55450

NOTE.

WHILE engaged in the compilation of the Concordance to Shelley's Poetry I have frequently lost much time and found not a little vexation in hunting through the Table of Contents, or through the volumes themselves, for one of the minor poems or fragments. As it seemed to me probable that other students of the poet's works had often experienced the same difficulty, I judged that an alphabetical Table of Contents adapted to the three most important editions would not be otherwise than acceptable.

Several of the fragments I have deemed it advisable to enter under two heads, for while Mr. Forman has, most ingeniously, and I venture to think most happily, adapted titles to nearly all the fragments, Mr. Rossetti has given them as they were found without other distinction in the Table of Contents than the first line. These will be found under both headings; *e.g.*, the fragment to which Mr. Forman gives the title of "Love the Universe" is in Mr. Rossetti's Table under the heading, "And who feels discord now"; and a student who had been used to one edition would hardly recognise the poem under the title to which he was unaccustomed. It is possible my well-meant endeavour will be less useful than I think; at least it will be but one more square in the oft-referred-to tesselated pavement.

F. S. ELLIS.

TORQUAY, *December* 16, 1887.

TABLE OF CONTENTS.

	R.	F. 2 v.	F. 4 v.
ADONAIS, 1821	ii. 369	i. 514	iii. 9
ALASTOR, 1815	i. 253	i. 3	i. 21
ALLEGORY, AN, 1820	iii. 157	ii. 226	iv. 61
"AND WHERE IS TRUTH?" 1819 [F. "DEAD BUT NOT FORGOTTEN"]	iii. 231	ii. 195	iv. 17
"AND WHO FEELS DISCORD NOW" 1819 [F. "LOVE THE UNIVERSE"]	iii. 228	ii. 194	iv. 16
APOLLO, HYMN OF, 1820	iii. 65	ii. 204	iv. 34
ARABIC, IMITATION, 1821	iii. 91	ii. 231	iv. 72
ARETHUSA, 1820	iii. 62	ii. 201	iv. 29
"AS THE SUNRISE TO THE NIGHT," 1819 [F. "TO ITALY"]	iii. 234	ii. 193	iv. 15
"AT THE CREATION," [F. "BIRTH OF PLEASURE"]	iii. 229	ii. 193	iv. 16
AUTUMN; A DIRGE, 1820	iii. 82	ii. 32	iii. 153
AZIOLA, 1821	iii. 99	ii. 238	iv. 81
BIGOTRY'S VICTIM, 1811	iii. 362	ii. 415	iv. 356
BION'S ELEGY, 1818 (?)	iii. 294	ii. 340	iv. 232
BIRTH OF PLEASURE, 1819	iii. 229	ii. 193	iv. 16
BOAT ON THE SERCHIO, 1821	iii. 171	ii. 260	iv. 112
BRIDAL SONG, 1821	iii. 103	ii. 243	iv. 89
BUONA NOTTE, 1820	iii. 390	ii. 218	iv. 50
CALDERON, MAGICO PRODIGIOSO, 1822 . .	iii. 301	ii. 347	iv. 249
—— CISMA DE INGLATERRA [MEDWIN'S] .	iii. 386	ooo	iv. 283
CASTLEREAGH ADMINISTRATION, 1819 . .	iii. 40	ii. 185	iv. 3

7

	R.	F. 2 v.	F. 4 v.
CAT, VERSES ON A [1800]	iii. 337	ii. 389	iv. 313
CAVALCANTI'S SONNET, 1820	iii. 300	ii. 347	iv. 248
CENCI, 1819	ii. 156	i. 258	ii. 19
CHARLES THE FIRST, 1821-2	iii. 185	ii. 110	iii. 289
CIRCUMSTANCE	iii. 292	ii. 339	iv. 231
CLOUD, THE, 820	iii. 68	i. 446	ii. 295
COLERIDGE [1816]	iii. 1	i. 22	i. 49
"COME, THOU AWAKENER OF THE SPIRIT'S OCEAN," 1821	iii. 240	ii. 265	iv. 119
CONSTANTIA, 1817	iii. 225	ii. 161	iii. 393
CONSTANTIA, SINGING, 1817	iii. 23	ii. 160	iii. 391
COUPLETS. "AND THAT I WALK," 1821 .	000	ii. 266	iv. 121
CRITIC, LINES TO A, 817	iii. 30	ii. 170	iii. 406
CYCLOPS OF EURIPIDES, 1819	iii. 272	ii. 312	iv. 189
DÆMON OF THE WORLD. PT. 1. [1815] .	iii. 377	i. 30	i. 61
DÆMON OF THE WORLD. PT. 2. [1815] .	iii. 378	i. 38	iii. 367
DANTE, CONVITO, 1820	iii. 297	ii. 343	iv. 239
DANTE'S SONNET TO CAVALCANTI, 1816 .	iii. 297	i. 29	i. 57
DANTE, STANZA FROM, 1821	ii. 350	i. 490	ii. 366
DANTE, UGOLINO	iii. 386	—	iv. 244
DANTE VITA NUOVA. FR.	iii. 297	ii. 346	iv. 247
DEATH: A DIALOGUE, 1810	iii. 347	ii. 392	iv. 320
DEATH [THEY DIE—], 1817	iii. 24	ii. 29	iii. 149
DEATH, 1820	iii. 147	ii. 28	iii. 147
DEATH OF NAPOLEON, 1821	iii. 96	i. 571	iii. 99
DEATH VANQUISHED, 1810	iii. 349	ii. 393	iv. 321
DEVIL'S WALK, 1812	iii. 371	ii. 425	iv. 371
DIRGE, 1822	iii. 115	ii. 280	iv. 145
DIRGE FOR THE YEAR, 1821	iii. 88	ii. 229	iv. 69
EDWARD WILLIAMS, 1821	iii. 100	ii. 239	iv. 84
EMILIA VIVIANI, 1821	iii. 91	ii. 231	iv. 73
EPIPSYCHIDION, 1821	ii. 351	i. 491	ii. 369
EPITAPH, 1822	iii. 117	ii. 283	iv. 150

	R.	F. 2 v.	F. 4 v.
EPITAPHIUM [GRAY'S ELEGY]	iii. 338	ii. 390	iv. 315
EPITHALAMIUM, 1821	iii. 388	ii. 243	iv. 90
EUGANEAN HILLS, 1818	ii. 36	i. 237	i. 358
EVENING: PONTE A MARE, PISA, 1821 . .	iii. 170	ii. 260	iv. 111
EXHORTATION, 1819	iii. 50	i. 442	ii. 289
EYES, 1812	iii. 376	ii. 423	iv. 368
FADED VIOLET, SONG, 1818	iii. 33	ii. 30	iii. 150
"FAINT WITH LOVE," 1821	iii. 240	ii. 265	iv. 119
FALL OF BONAPARTE, FEELINGS OF A REPUBLICAN ON THE, 1816	iii. 6	i. 27	i. 56
FANNY GODWIN, 1817	iii. 30	ii. 166	iii. 401
FAR, FAR AWAY 1821	iii. 90	ii. 232	iv. 74
FÊTE AT CARLTON HOUSE, 1811	iii. 365	ii. 417	iv. 359
FIORDISPINA, 1820	iii. 154	ii. 222	iv. 56
"FOLLOW TO THE DEEP WOOD'S WEEDS," 1819 [F. "FRAGMENT OF AN INVITATION"]	iii. 228	ii. 193	iv. 15
FRAGMENT: A FACE, 1820	iii. 236	ii. 228	iv. 64
FR. "A GENTLE STORY OF TWO LOVERS YOUNG," 1819	iii. 229	ii. 195	iv. 18
FR. "A SOUL KNOWN," 1819	iii. 233	ii. 192	iv. 14
FR. AN UNFINISHED TALE, 1819	iii. 231	ii. 196	iv. 19
FR. CALM THOUGHTS, 819	iii. 229	ii. 194	iv. 17
FR. CONSEQUENCE, 1820	iii. 236	ii. 227	iv. 64
FR. DEAD BUT NOT FORGOTTEN, 1819 . .	iii. 231	ii. 195	iv. 17
FR. FITFUL RAIN, 1819	iii. 233	ii. 197	iv. 20
FR. "FLOURISHING VINE," 1818	iii. 228	ii. 178	iii. 421
FR. "HARK! THE OWLET FLAPS HIS WINGS," 1807	iii. 338	ii. 390	iv. 315
FR. INSECURITY, 1821	iii. 239	ii. 266	iv. 120
FR. "IS NOT TO-DAY ENOUGH?" 1819 . .	iii. 234	ii. 192	iv. 14
FR. LOVE'S ATMOSPHERE, 1819	iii. 232	ii. 197	iv. 20
FR. LOVE THE UNIVERSE, 1819	iii. 228	ii. 194	iv. 16
FR. MILTON'S SPIRIT, 1820	iii. 236	ii. 228	iv. 64
FR. "MY HEAD IS HEAVY," 1820	iii. 234	ii. 228	iv. 65

	R.	F. 2 v.	F. 4 v.
FRAGMENT "MY HEAD IS WILD WITH WEEPING," 1818	iii. 228	ii. 178	iii. 421
FR. "O THAT A CHARIOT OF CLOUD," 1817	iii. 224	ii. 168	iii. 403
FR. OF A DREAM, 1821	iii. 237	ii. 266	iv. 120
FR. OF A SATIRE ON SATIRE, 1820 . . .	ooo	ii. 210	ooo
FR. OF AN ADDRESS TO BYRON, 1818 . . .	iii. 227	ii. 177	iii. 420
FR. OF AN INCANTATION, 1819	iii. 239	ii. 195	iv. 18
FR. OF AN INVITATION 1819	iii. 228	ii. 193	iv. 15
FR. PEACE FIRST AND LAST, 1821	iii. 238	ii. 253	iv. 103
FR. POETRY AND MUSIC, 1819	iii. 232	ii. 196	iv. 19
FR. QUESTIONS, 1819	iii. 234	ii. 193	iv. 15
FR. ROME AND NATURE, 1819	iii. 233	ii. 196	iv. 19
FR. SATAN LOOSE, 1817	iii. 224	ii. 168	iii. 404
FR. THE DESARTS OF SLEEP, 1820	iii. 236	ii. 227	iv. 64
FR. "THE FIERCE BEASTS OF THE WOODS," 1818	iii. 228	ii. 178	iii. 421
FR. THE ROMAN'S CHAMBER, 1819 . . .	iii. 231	ii. 196	iv. 19
FR. THE SERPENT, 1819	iii. 233	ii. 197	iv. 20
FR. THOUGHTS, 817	iii. 226	ii. 170	iii. 406
FR. TO A FRIEND LEAVING PRISON, 1817 .	iii. 168	ii. 168	iii. 403
FR. TO ITALY, 1819	iii. 234	ii. 193	iv. 15
FR. TO ONE SINGING, 1817	iii. 382	ii. 162	iii. 394
FR. TO SILENCE, 1818	iii. 227	ii. 177	iii. 420
FR. TO THE MOON, 1822	iii. 241	ii. 283	iv. 149
FR. TO THE PEOPLE OF ENGLAND, 1819 .	iii. 232	ii. 188	iv. 7
FR. UNRISEN SPLENDOUR, 1820	iii. 236	ii. 229	iv. 66
FR. UNSATISFIED DESIRES, 1817	iii. 225	ii. 169	iii. 405
FR. WANDERING, 1821	iii. 238	ii. 254	iv. 103
FR. WINE OF EGLANTINE, 1819	iii. 230	ii. 194	iv. 17
FUGITIVES, THE, 1821	iii. 92	ii. 233	iv. 74
GHOST STORY, 1816	iii. 223	ii. 155	iii. 382
GINEVRA, 1821	iii. 164	ii. 254	iv. 104
GODWIN, W., LINES TO	ooo	ii. 162	ooo
GOETHE'S FAUST, 1822	iii. 320	ii. 370	iv. 249

	R.	F. 2 v.	F. 4 v.
GOOD NIGHT, 1820	iii. 84	ii. 217	iv. 49
"GREAT SPIRIT WHOM THE SEA OF BOUNDLESS THOUGHT," 1821 [F. TWO FRAGMENTS OF INVOCATION"] . . .	iii. 239	ii. 267	iv. 122
HARRIET, TO, 1813	i. 155	ii. 430	iv. 383
HATE-SONG, 1817	iii. 382	ii. 170	iii. 406
"HE WANDERS, LIKE A DAY-APPEARING DREAM," 1821	iii. 238	ii. 254	iv. 103
HELLAS, 182	ii. 386	i. 535	iii. 47
HIS FACE WAS LIKE A SNAKE'S, 1820 [F. "FR. A FACE"]	iii. 236	ii. 228	iv. 64
HOME, FRAGMENT ON, 1816	iii. 222	ii. 155	iii. 382
HOMER'S HYMN TO CASTOR AND POLLUX, 1818	iii. 267	ii. 306	iv. 182
HOMER'S HYMN TO THE EARTH, 1818 . .	iii. 270	ii. 308	iv. 185
HOMER'S HYMN TO MERCURY, 1818 . . .	iii. 242	ii. 284	iv. 153
HOMER'S HYMN TO MINERVA, 1818 . . .	iii. 268	ii. 309	iv. 186
HOMER'S HYMN TO THE MOON, 1818 . .	iii. 269	ii. 307	iv. 183
HOMER'S HYMN TO THE SUN, 1818 . . .	"	ii. 308	iv. 184
HOMER'S HYMN TO VENUS, 1818	iii. 266	ii. 310	iv. 187
HOPE, FEAR, AND DOUBT, 1820	iii. 235	ii. 228	iv. 65
HOROLOGIUM, 1809	iii. 346	ii. 391	iv. 316
"HOW SWEET IT IS TO SIT AND READ THE TALES," 1819 [F. FR. "POETRY AND MUSIC"]	iii. 232	ii. 196	iv. 19
HYMN TO INTELLECTUAL BEAUTY, 1816 .	iii. 10	i. 247	i. 371
"I AM AS A SPIRIT," 1819 [F. FR. "A SOUL KNOWN"]	iii. 233	ii. 192	iv. 14
"I AM DRUNK WITH THE HONEY WINE," 1819 [F. FR. "WINE OF EGLANTINE"]	iii. 230	ii. 194	iv. 17
"I DREAMED THAT MILTON'S SPIRIT ROSE," 1820 [F. FR. "MILTON'S SPIRIT"] . .	iii. 236	ii. 228	iv. 64

	R.	F. 2 v.	F. 4 v.
"I Faint, I perish with my love!" 1821 [F. "Two fragments on Love"] .	iii. 239	ii. 265	iv. 119
"I fear thy kisses, gentle maiden," 1820	iii. 74	ii. 207	iv. 37
"I went into the desarts of dim Sleep," 1820 [F. "The Desarts of Sleep"]	iii. 236	ii. 227	iv. 64
"I would not be a King," 1821	iii. 164	ii. 253	iv. 103
"In the Cave which wild weeds cover," 819 [F. "Fr. The Roman's Chamber"]	iii. 231	ii. 196	iv. 19
Indian Serenade, 1819	iii. 51	ii. 190	iv. 10
Invocation to Misery, 1818	iii. 36	ii. 172	iii. 413
Ireland, 1812	iii. 371	ii. 423	iv. 367
"Is it that in some brighter sphere," 1819 [F. "Fr. Questions"]	iii. 234	ii. 193	iv. 15
Isle, The, 1822	iii. 241	ii. 282	iv. 148
Jane, The Invitation, 1822	iii. 108	ii. 272	iv. 133
Jane, "The keen stars were twinkling," 1822	iii. 115	ii. 279	iv. 144
Jane, The Recollection, 1822.	iii. 110	ii. 274	iv. 136
Jane, with a Guitar, 1822	iii. 112	ii. 277	iv. 140
Julian and Maddalo, 1818	ii. 47	ii. 2	iii. 107
Keats, Fragment on, 1821	iii. 237	ii. 266	iv. 120
Kissing Helena	iii. 292	ii. 339	iv. 230
Lament, 1821	iii. 99	ii. 238	iv. 82
Laon and Cythna, 1817	i. 281	i. 62	i. 169
Lerici, Lines written in the Bay of, 1822	iii. 116	ii. 280	iv. 146
Letter to Maria Gisborne, 1820 . . .	ii. 317	ii. 74	iii. 227
Liberty, 1820	iii. 83	ii. 216	iv. 48
Lord Chancellor, 1817	iii. 25	ii. 162	iii. 394

	R.	F. 2 v.	F. 4 v.
LOVE, 1811	iii. 363	ii. 414	iv. 355
LOVE, HOPE, DESIRE, AND FEAR, 1821 .	iii. 157	ii. 245	iv. 92
LOVE'S PHILOSOPHY, 1820	iii. 54	ii. 200	iv. 24
LOVE'S ROSE, 1811	iii. 366	ii. 418	iv. 360
MAGNETIC LADY, 1822	iii. 106	ii. 270	iv. 129
MARENGHI, 1818	iii. 135	ii. 180	iii. 425
MARGARET NICHOLSON, POSTHUMOUS FRAGMENTS OF, 1810	iii. 351–60	ii. 402–11	iv. 339–52
MARIANNE'S DREAM, 1817	iii. 18	ii. 156	iii. 385
MARY, TO, "O MARY DEAR, THAT YOU WERE HERE!" 1818	iii. 227	ii. 175	iii. 417
MARY, TO, WHO DIED IN THIS OPINION, 1811	iii. 367	ii. 418	iv. 361
MARY WOLLSTONECRAFT GODWIN, 1814 .	iii. 123	ii. 152	iii. 364
MASK OF ANARCHY, 1819	ii. 261	ii. 33	iii. 157
MATILDA GATHERING FLOWERS, 1820 . .	iii. 299	ii. 345	iv. 241
MEDUSA OF LEONARDO DA VINCI, 1819 .	iii. 141	ii. 199	iv. 22
"METHOUGHT I WAS A BILLOW," 1821 [F. "FRAGMENT OF A DREAM"] . . .	iii. 237	ii. 266	iv. 120
MEXICAN REVOLUTION, 1812	iii. 370	ii. 421	iv. 366
MONT BLANC, 1816	iii. 13	i. 47	i. 73
MOON, THE, 1820	iii. 235	ii. 225	iv. 61
MOONBEAM, TO THE, 1811	iii. 364	ii. 416	iv. 357
MOSCHUS' ELEGY ON BION, 1817	iii. 293	ii. 341	iv. 235
MOSCHUS, SONNET FROM, 1816	...	i. 29	i. 58
MOTHER AND SON, 1812	iii. 367	ii. 419	iv. 363
MUSIC, "I PANT FOR THE MUSIC," 1821 .	iii. 174	ii. 264	iv. 117
MUSIC, "WHEN SOFT VOICES DIE," 1821	iii. 94	ii. 235	iv. 77
MUTABILITY, 1816	iii. 3	i. 24	i. 52
MUTABILITY, "THE FLOWER THAT SMILES TO-DAY," 1821	iii. 97	ii. 236	iv. 79
"MY DEAREST MARY, WHEREFORE HAST THOU GONE," 1819 [F. "TWO FRAGMENTS TO MARY"]	iii. 231	ii. 198	iv. 22

	R.	F. 2 v.	F. 4 v.
NATIONAL ANTHEM, 1819	iii. 43	ii. 189	iv. 8
NILE, SONNET TO THE, 1818	iii. 24	ii. 171	iii. 411
"O THOU IMMORTAL DEITY," 1821 [F. "TWO FRAGMENTS OF INVOCATION"]	iii. 237	ii. 267	iv. 122
"O THOU WHOSE DEAR LOVE GLEAMED," 1811	iii. 365	ii. 417	iv. 359
ODE [WRITTEN OCTOBER, 1819, BEFORE THE SPANIARDS HAD RECOVERED THEIR LIBERTY.] 1819	iii. 45	i. 445	ii. 294
ODE TO HEAVEN, 1819	iii. 46	i. 440	ii. 287
ODE TO LIBERTY, 1820	iii. 54	i. 452	ii. 305
ODE TO NAPLES, 1820	iii. 77	ii. 211	iv. 42
ODE TO THE WEST WIND, 1819	iii. 48	i. 443	ii. 290
ŒDIPUS TYRANNUS, 1820	ii. 277	i. 462	ii. 323
"ONE SUNG OF THEE WHO LEFT THE TALE UNTOLD," 1819 [F. "FRAGMENT: AN UNFINISHED TALE"] . . .	iii. 231	ii. 196	iv. 19
"ONE WORD IS TOO OFTEN PROFANED," 1821	iii. 102	ii. 242	iv. 87
ORPHEUS, 1820	iii. 148	ii. 219	iv. 52
OTHO, 1817	iii. 226	ii. 167	iii. 401
OZYMANDIAS, 1817	iii. 25	ii. 250	iii. 375
PAN, ECHO, AND THE SATYR	iii. 293	ii. 342	iv. 236
PAN, HYMN OF, 1820	iii. 66	ii. 206	iv. 36
PASSAGE OF THE APENNINES, 1818 . . .	iii. 33	ii. 171	iii. 412
PAST, THE, 1818	iii. 34	ii. 172	iii. 412
PETER BELL, 1819	ii. 229	ii. 47	iii. 187
PINE FOREST OF THE CASCINE, 1822 . . .	ooo	ooo	iv. 133
PRINCE ATHANASE, 1817	iii. 124	ii. 19	iii. 133
PROLOGUE TO HELLAS, 1821	iii. 159	ii. 247	iv. 94
PROMETHEUS UNBOUND, 1819	ii. 67	i. 345	ii. 149
PROSERPINE, SONG OF, 1820	iii. 75	ii. 209	iv. 40

	R.	F. 2 v.	F. 4 v.
QUEEN MAB, 1813	i. 156	ii. 431	iv. 385
QUEEN OF MY HEART	000	ii. 423	iv. 369
QUESTION, THE, 1820	iii. 67	ii. 203	iv. 32
REMEMBRANCE, 1821	iii. 100	ii. 239	iv. 82
REVIEWER, LINES TO A, 1820	iii. 81	ii. 210	iv. 41
"ROME HAS FALLEN, YE SEE IT LYING," 1819 [F. "FRAGMENT: ROME AND NATURE"	iii. 233	ii. 196	iv. 19
ROSALIND AND HELEN, 1818	ii. 2	i. 202	i. 315
ST. IRVYNE, POEMS FROM, 1809	iii. 339–46	ii. 394-400	iv. 323–31
SENSITIVE PLANT, 1820	ii. 303	i. 426	ii. 267
SIMILES FOR TWO POLITICAL CHARACTERS OF 1819	iii. 43	ii. 188	iv. 6
SKYLARK, TO A, 1820	iii. 71	i. 449	ii. 299
SOLITARY, 1810	iii. 347	ii. 391	iv. 319
SONG, "RARELY, RARELY, COMEST THOU," 1821	iii. 94	ii. 235	iv. 77
SONG TO THE MEN OF ENGLAND, 1819	iii. 41	ii. 186	iv. 4
SONNET: ENGLAND IN 1819	iii. 42	ii. 187	iv. 6
SONNET, "LIFT NOT THE PAINTED VEIL," 1818	iii. 34	ii. 172	iii. 413
SONNET, POLITICAL GREATNESS, 1821	iii. 98	ii. 237	iv. 80
SONNET TO BYRON, 1821	iii. 240	ii. 264	iv. 118
SONNET, "YE HASTEN TO THE GRAVE!" 1820	iii. 85	ii. 227	iv. 63
SOPHIA [MISS STACEY], 1819	iii. 52	ii. 191	iv. 12
SPIRIT OF PLATO	iii. 292	ii. 339	iv. 231
STANZAS: APRIL, 1814	iii. 2	i. 23	i. 50
STANZAS WRITTEN IN DEJECTION NEAR NAPLES, 1818	iii. 35	ii. 30	iii. 151
STAR, TO A, 1811	iii. 365	ii. 417	iv. 360
STELLA	iii. 292	ii. 338	iv. 230

	R.	F. 2 v.	F. 4 v.
STUDIES FOR EPIPSYCHIDION [R. "TO HIS GENIUS"]	iii. 151	i. 507	ii. 389
"SUCH HOPE, AS IS THE SICK DESPAIR OF GOOD," 1820 [F. "HOPE, FEAR, AND DOUBT"]	iii. 235	ii. 228	iv. 65
SUMMER AND WINTER, 1820	iii. 82	ii. 209	iv. 40
SUMMER-EVENING CHURCHYARD, LECHLADE, 1815	iii. 5	i. 26	i. 54
SUNSET, 1816	iii. 9	ii. 154	iii. 380
SUPERSTITION, 1813	...	i. 28	i. 56
"TASSO," SCENE FROM, 1818.	iii. 133	ii. 178	iii. 422
"TASSO," SONG FOR, 1818	iii. 134	ii. 179	iii. 424
TEAR, THE, 1811	iii. 361	ii. 413	iv. 353
TERZA RIMA, FRAGMENT OF, 1821	iii. 238	ii. 267	iv. 121
"THAT TIME IS DEAD FOR EVER," 1817 . .	iii. 29	ii. 29	iii. 148
"THE BABE IS AT PEACE," 1821 [F. "FRAGMENT: PEACE FIRST AND LAST"] . .	iii. 238	ii. 253	iv. 103
"THE COLD EARTH SLEPT BELOW," 1815 .	iii. 7	ii. 28	iii. 146
THE FITFUL ALTERNATIONS OF THE RAIN, 1819 [F. "FRAGMENT: FITFUL RAIN"]	iii. 233	ii. 197	iv. 20
"THE GENTLENESS OF RAIN," 1821	iii. 237	ii. 265	iv. 119
"THE RUDE WIND IS SINGING," 1821 . . .	iii. 238	ii. 267	iv. 121
THE VIEWLESS AND INVISIBLE CONSEQUENCE," 1820 [F. "FRAGMENT: CONSEQUENCE"]	iii. 236	ii. 227	iv. 64
"THERE IS A WARM AND GENTLE ATMOSPHERE," 1819 [F. "FRAGMENT: LOVE'S ATMOSPHERE"]	iii. 232	ii. 197	iv. 20
"THERE IS NO WORK," &c., 1816	iii. 4	i. 25	i. 52
"THEY DIE—THE DEAD RETURN NOT," 1817 [F. "DEATH"]	iii. 24	ii. 29	iii. 149
"THY DEWY LOOKS," 1814	iii. 222	ii. 152	iii. 363
TIME, 1821	iii. 20	ii. 232	iv. 73
TIME LONG PAST, 1820	iii. 85	ii. 226	iv. 62